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ABSTRACT

This catalog presents descriptions of over 41 children's picture books from 19 countries that formed an exhibition sent worldwide to promote and help maintain peace. The majority of the books do not deal directly with the horrors of war but rather deal with its preconditions: intolerance, xenophobia, prejudice against being different, misuse of power, oppression, and violence against people and property. Titles are arranged alphabetically by illustrator and the books are listed under their country of origin. (Contains author and illustrator name and subject indexes.) (RS)

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ED 460 339

Hello, dear enemy!

Picture Books for Peace and Tolerance

An International Selection

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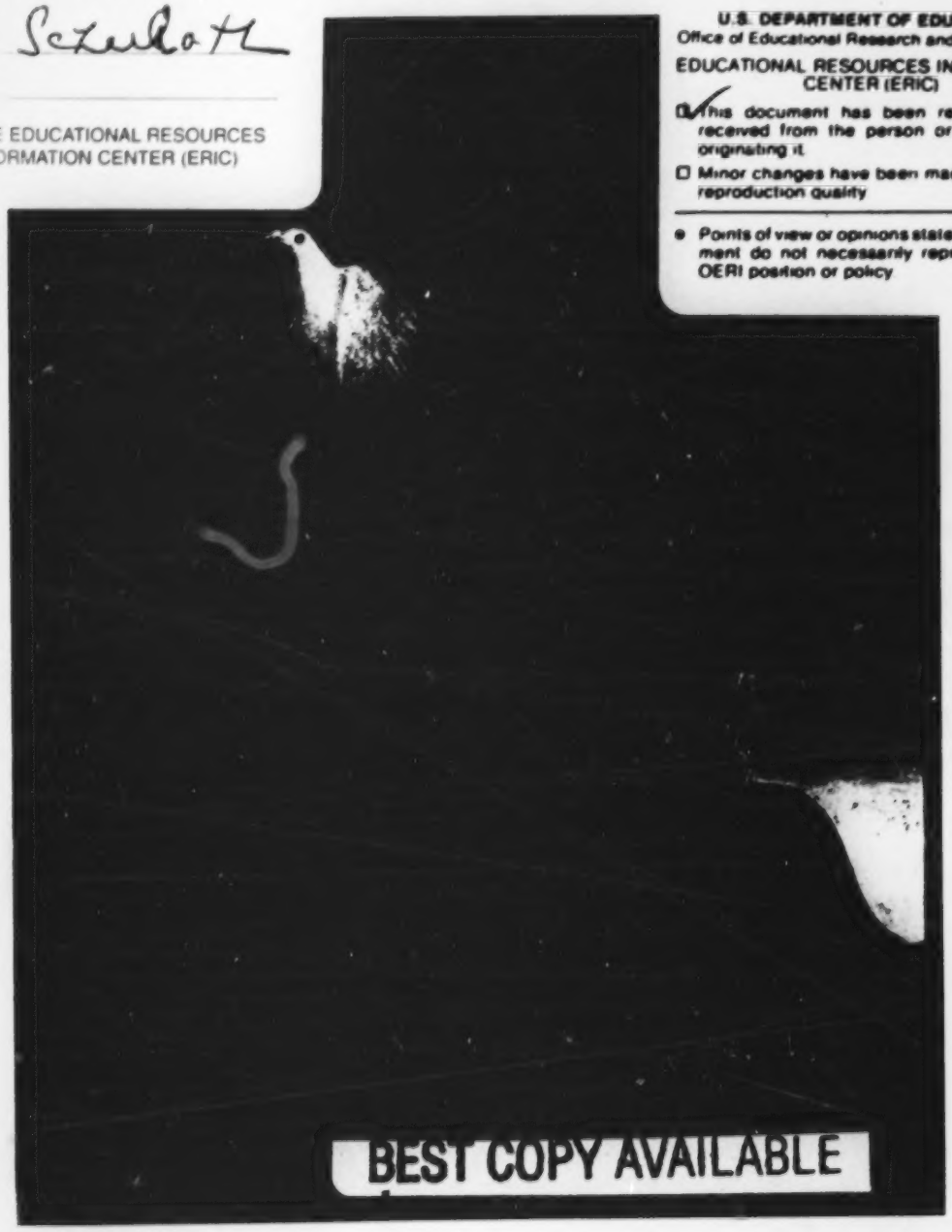

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Hello, dear enemy!

Picture Books for Peace and Tolerance
An International Selection

Editorial work:
Dr. Barbara Scharioth
and Jochen Weber

Internationale Jugendbibliothek München

In cooperation with

INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE IBBY

Message of Greeting

IBBY's mission is to promote international understanding through children's books. And understanding, above all, means tolerance. Tolerance for those strangers outside our borders, like Rat in Max Velthuijs' »Frog and the stranger«, and tolerance for those we live with every day, like the elephants in David McKee's »Tusk Tusk«. And the beauty of children's books is that these messages can be transmitted both in a historical context such as Roberto Innocenti's »Rose Blanche«, or in the realm of deep rooted folk traditions such as Eugene Trivizas' »The three little wolves and the big bad pig«.

It is with great pleasure that IBBY supports the International Youth Library's splendid travelling exhibition of „Picture Books for Peace and Tolerance" in the hope that it travels widely and touches many children and adults around the world.

I hope that the seed planted by Jella Lepman in 1946 may continue to yield a harvest in a world that has never stopped needing tolerance.

We at IBBY send our warm wishes to all those who cross the bridges of understanding built by outstanding books such as these.

Carmen Diana Dearden
President of IBBY - International Board on Books for Young People
March 1998

The exhibition opened at the International Youth Library in January 1998 and will first travel to the following sites in South Asia:

Max Mueller Bhavan Bombay
Max Mueller Bhavan Calcutta
Max Mueller Bhavan New Delhi
Goethe-Institut Colombo

Preface

»A peaceful future depends on our everyday acts and gestures. Let us educate for tolerance in our schools and communities, in our homes and workplaces and, most of all, in our hearts and minds.«
Federico Mayor,
Director General of UNESCO

»Why were human beings still not capable of carrying on their affairs of state intelligently? I wondered. Here this beautiful planet called earth belonged to them, and what did they do? War! Again and again children were in danger of being killed in wars. Maybe it would be better to let the animals of the world have a stab at governing, matching their instinct against human reason. When I reached this point I went to Erich Kästner«. So wrote Jella Lepman, founder of the International Youth Library and inspiration behind the »The animals' conference«, in her memoirs »A bridge of children's books« (Frankfurt, 1964, and Leicester, Chicago, 1969). Erich Kästner's unforgettable book (cat. no. 35) with illustrations by Walter Trier was first published in 1949. It has the animals champion the cause of peace for the sake of the children.

Jella Lepman's idea to choose animals as protagonists of a "peace mission", which is difficult to put into words, is readily used to this day. Many contemporary authors and illustrators choose variations of the literary animal fable since these parable-like stories are memorable and to the point. Our selection contains wonderful picture books showing quarrelsome ravens (cat. no. 34), intolerant young rats (cat. no. 24), aggressive dogs (cat. no. 25) and a jealous mouse that starts a war with frogs (cat. no. 31).

The first "peace classic", Munro Leaf's »The story of Ferdinand« (cat. no. 18), appeared in 1936. This book is also connected to the work of Jella Lepman. After years as an émigré she returned to Germany immediately after the end of World War II as a re-education officer in the American military administration. Here she held her first international exhibition of children's books and arranged for a special edition of 30,000 copies of »Ferdinand« to be printed on newsprint for the children of Berlin. „Ferdinand was a spectacular success. His creator should have won the Nobel Peace Prize", she wrote. Jella Lepman enthusiastically translated the book into German herself. The peaceable young bull that refuses to fight was for her a symbol of a new way of thinking that she wanted to communicate to the children and parents of the post-war years.

Only a few of the books chosen here are concerned directly with the horrors of war. The majority of the books deal with its pre-conditions: intolerance, xenophobia, prejudice against being different, misuse of power, oppression, and violence against people and property. The characters in the stories frequently find the solution to their conflict through reason and reflection. The message in many of the books is that

*tolerance is the pre-requisite for peaceful co-existence within the worldwide community of people and races. This tolerance is closely tied to life in freedom, solidarity and justice. According to the communication studies expert, Wolf Dieter Otto, writing in an article for the »Süddeutsche Zeitung« (May, 31st 1997), this is not to be understood as a frame of mind but as social behaviour that is „not inborn". It „must be painstakingly acquired, not only as individual responsibility, but also as collective patterns of behaviour under the influence of social relations". This idea implies active behaviour and demands recognition of the equal rights of others. It is the pre-condition for a "**Culture of Peace**" that was described in a UNESCO policy document of 1996 (cited in: UNESCO heute 3/1997, p. 37).*

The visible manifestation of this programme is the UNESCO Prize for Children's and Young People's Literature in the Service of Tolerance. A jury chaired by Suzanne Mubarak, the First Lady of Egypt, awarded the prize for the first time in 1997 in Bologna. There is a pleasing correspondence between the endeavours for this international children's book prize and the goals of an exhibition arranged by the International Youth Library. The exhibition "Peace, Freedom, Tolerance. Books against War" opened in Munich in January 1994 and by the end of 1997 had been shown in a total of 24 cities. The positive response to this selection of about 200 books in 23 languages has encouraged us to start a new exhibition project, a selection of 41 picture books from 19 countries. Only a few of these books are aimed at small children in the so-called "picture-book age". Many of the artists use the medium of the picture book as a possibility to awaken feelings in readers of all age groups through powerful images and colourful pictures. They seek to motivate the readers with words, colours and forms, to introduce them to a fundamental topic and to extend these ideas from the world of books into their everyday lives.

*The UNESCO policy document states that a „**Culture of Peace** is not to be equated with abstract pacifism and passive tolerance. It originates in the commitment to the building of a world that is acceptable to all". Jella Lepman would have certainly identified with this idea when, in 1946, she began to enlist support for tolerance and international understanding through books. In this spirit we would like our exhibition to travel to as many towns, cities and countries as possible. The books will be sent worldwide in the hope that the exhibition will result in activities and projects for children that will promote and help to maintain peace.*

Dr. Barbara Scharioth, March 1998

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On March, 1st 1954, while on a tuna fishing trip, the Japanese fishing boat „Lucky Dragon 5" got caught in the deadly shower of ash from a hydrogen bomb test on Bikini Atoll. The crew was subjected to radiation fallout and the first sailor died after a few months. Other signs of radiation were detected in the islanders themselves, in the tons of tuna fish unloaded in Japanese harbours and even in the rainwater. The boat avoided being broken up because scientists used it to research the effects of radiation.
After ten years as a training ship for a fisheries college, it eventually came to rest on a refuse island near Tokyo. It was rescued from oblivion by a local community action group and, since 1976, the „Lucky Dragon" has served as a museum and as a reminder of the consequences of war and of the use of nuclear weapons. Miyoshi Akasaka, winner of renowned national and international prizes, clearly tells the history of the boat from its beginning up to today. His powerful, coloured woodcut-like illustrations work very convincingly. (9+)

1
Akasaka, Miyoshi (illus./text)
Wasurenaide. Daigo fukuryûmaru monogatari
[Don't forget me! The story of the Lucky Dragon 5]
Tokyo: Kin no hoshisha, 1989. [40pp] ISBN 4-323-00297-1
Bikini atoll - Nuclear test - Hydrogen bomb - Radiation injuries - Fishing boat - Museum

USA

2
Ando, Noriyuki (illus.)
Kodama, Tatsuharu (text)
Hokumen-Jones, Kazuko (trans.)
Shin's tricycle
New York: Walker, 1995. [34pp] ISBN 0-8027-8375-9
(Japanese original title: Shinchan no sanrinsha. Tokyo: Doshin-sha, 1992. Illus. by Makoto Obo)
Child - Hiroshima - World War II <1939-1945> - Dropping of the atom bomb

This book serves to remind us of the atomic bomb catastrophe in Hiroshima in 1945. Little Shin longs for a tricycle and, although such a dream during wartime appears unattainable, he receives one from his uncle for his fourth birthday. He rides happily round the garden with his playmate just as the atom bomb explodes. His parents bury him and the neighbour's daughter in the grounds of their house.
Many years later Hiroshima is rebuilt and life pulsates on the streets once more. The parents decide to exhume the two children to give them a traditional Japanese funeral and the tricycle comes to light again.
Today, it can be seen in the Peace Museum in Hiroshima, where it reminds visitors of a peaceful world in which children can play happily and laugh.
The simple words and pictures painted with special light effects convey the message of this authentic story in a plausible way. (7+)

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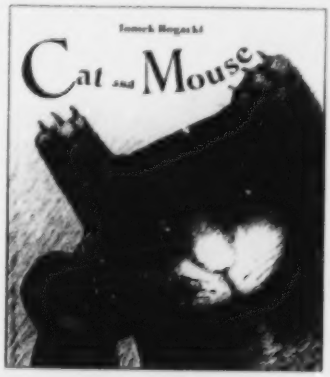
3
Arnold, Hans (illus.)
Gripe, Maria (text)
Hjärtat som ingen ville ha
[The heart that nobody wanted to have]
Stockholm: Bonnier, 1989. [40pp]
ISBN 91-48-51721-6
Peaceableness - Tolerance - Empathy

Tolerance and peaceableness are propagated in the story in a rather hidden way by this famous author. A courageous, warm and loving heart is abandoned and would like to be useful to someone. It takes the form of a bird, but wherever it looks people only have a need for reason. Reason rules the world. Neither monarchs in their ruling, nor generals at war, nor religious leaders dare to have a heart. Even the people living in the town and in the country think only of themselves and their amusement and have no use for empathy that would distract them from their materialistic longings. Eventually the heart lands, much abused, on the door of a small toilet. There it meets a girl who feels desolate. Through the heart she becomes an open, optimistic person who has a heart for others.
The strongly contoured pictures by the Swiss illustrator, Hans Arnold, who lives in Sweden, show through their richly contrasted colouring the style elements of modern graphic design and comics. This prevents the story from becoming sentimentalized. (8+)

USA

Mother cat and mother mouse each tell their children about life and, above all, the dangers from which they have to protect themselves. Not all of the children are listening closely. Two of the little ones have something else in mind: they want to learn about life for themselves.
As a result they encounter each other and are amazed by each other's differentness. They try to frighten each other but neither of them is really afraid. They play together and have lots of fun. The suspicions and the prejudices of their parents are forgotten because each accepts the other for what they are. When they get back home they successfully campaign for a new way for the cat and mouse families to live together. From this time on peace prevails between them.
With their warm colours and energy, the generous, large format pictures by the Polish artist Tomek Bogacki give the animals and their human observers plenty of room for positive thinking. (6+)



4
Bogacki, Tomek (illus./text)
Cat and mouse
New York: Farrar, Straus & Giroux, 1996. [28pp]
(Frances Foster Books)
ISBN 0-374-31225-7
Translations: Dutch, German
Child - Prejudice - Play - Peace

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5
Boratyński, Antoni (illus.)
Wendt, Irmela (text)
Der Krieg und sein Bruder
(The end of War)
Düsseldorf: Patmos, 1991. [32pp]
ISBN 3-491-79056-5
Translations: Dutch, English
War - Peace - Cain and Abel
<motif>

With this picture book about war as mankind's „companion", one does not know which way to turn at first. Is it the puzzling pictures that lead one to leaf through the book? A giant with pointed helm, staring eyes set in a coarse face, club in his huge fist and shiny, metallic armour appears time and again as a frightening shadow. Then a person emerges, small and rigid, who terrifies the giant. Another picture shows a huge coffin full of war machines and finally a procession above which the dove of peace lies like a benevolent veil.
Back to the text: Irmela Wendt has written a kind of ballad about Cain, who struck Abel and, in the form of War, proved to be the undoing of man over the centuries. When he grows old, he meets a stranger who leads him to Abel. „Now he remembered who *he* was. He dropped to his knees and called from the depths of his soul - »I am Cain! I killed my brother Abel!« And War was no more." Meanwhile, mankind misses War and the mighty collect together everything that War has dropped: weapons and other instruments of war. They think that War is dead. But the funeral procession, led by the stubborn hard-liners, develops into a jolly parade.

The severe, earthy pictures of the Polish artist match the mysterious ballad. They invite one to thoughtful reflection and give the association of the Biblical legend of senseless fratricide with the no less senseless human condition a convincing form. War receives a human face and is redeemed. Boratyński has made this hard-to-imagine fantasy so convincing that we have chosen one of his pictures for the cover illustration of this catalogue.
(8+)

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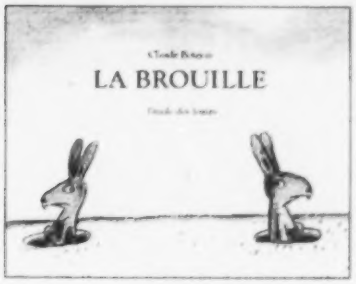

6
Boujon, Claude (illus./text)
La brouille
[The quarrel]
Paris: École des Loisirs, 1989. [36pp]
ISBN 2-211-01515-8
Translations: German, Japanese
Neighbours - Intolerance - Argument - Violence - Reconciliation

In the form of a classic animal fable this picture book gives a pointed lesson in tolerance. The stage is a field with two burrows for the rabbits, Master Brown and Master Grey, who are good neighbours until their mutual annoyance over each other's habits and quirks leads to a rift. Instead of being tolerant, they start to exchange insulting words and gestures, which leads to a punch-up that degenerates into a battle. Only when a hungry fox turns up, does their survival instinct release them from their blinding rage. Only through joint action can they save themselves. Reconciled again, they are friends for evermore and begin to appreciate each other's peculiarities. The fable develops through the pictorial story that is straight forward, clear and easy to read and shows the illustrator's delight in the humorous pantomime. The very human charm of the squabblers is depicted in comical contrast to the bitterness of their quarrel. The moral appears directly in the pictures: that the heroes look like different coloured twins reduces their quarrel to the absurd. (5+)

Denmark

A pair of breeding ducks angrily defends their little reed island against all the other birds. They chase away two coots that also want to nest there. When one of the ducklings gets lost it is found by the coots and brought back to the mother duck (the drake had left after an argument - a marginal comment of modern family sociology). This persuades her that living together is better than living in isolation.
The simple, competent illustrations limit themselves to depicting individual scenes and thus allow the comparatively extensive text to stand out. It tells in detail how the ducks become more and more prejudiced against the black coots, who seem to belong to a strange race that they cannot accept as equals. In turn, the coots chase the ducks and their young away when they come too close to the coots' nest. The families come together in the end, mostly through the children, who do not allow the prejudices of their parents to interfere with their games. (6+)

7
Brøgger, Lilian (illus.)
Krog, Kirsten Mejlhede (text)
Må vi være her?
[Can we stay here?]
København: Gyldendal, 1989. [34pp]
ISBN 87-00-41082-9
Racial prejudice - Tolerance

© International Youth Library 1998

Peace between the tiny kingdoms, „Quarter-to-Three" and „Just-before-Three", is threatened when a power-hungry politician stirs up trouble between the neighbours. They are brought to the brink of a violent solution to their disagreement. The two strongest residents, Brandó the Baker and Nina the Shepherdess, are selected to meet and fight on a bridge hastily thrown across the river that forms the border between the two kingdoms. But - as the two have a go at each other - they fall in love and the bridge becomes a bond of peace that, with the marriage of Queen Elisenda and King Frederic, unites the two kingdoms.

8

Capdevila, Roser (illus.)
Sennell, Joles (text)
La rosa de sant Jordi
[The rose of Saint George]
Barcelona: Cruïlla, 1988. 65pp
(El vaixell de vapor; Sèrie blanca; 47)
ISBN 84-7629-223-6
Translations: French, Galician, Spanish
Power - Pride - Conflict - Bridge - Peace

Optimistically, the story promotes the powers of reason and love, which are stronger than enmity and pride. Despite the happy ending it is clear how easily people are led astray and how threatened peace is, for which there is no guarantee.
The humorous, comic-like illustrations go very well with the naive charm of the story. The feelings of the people, who obviously have self-doubts and take joy in the happy turnabout at the end, are easy to recognize in the simple watercoloured line drawings. (6+)

Senegal / France

9

Diarra / Fassara (illus.)
Ndiaye, Théodore Ndock (text)
Les deux royaumes de la rivière Querifa
[The two kingdoms of the Querifa River]
Dakar: Les Nouvelles Éditions Africaines / Paris: Agence de Coopération Culturelle et Technique, 1984. 19pp
(Collection jeunesse)
ISBN 2-7236-0943-X
Africa - Tradition - Civilization

A cultural crisis in a civilization is told here in the form of a legend. Kingdoms have been established on opposite banks of the river by two groups of people who set out from their common ancestral land in different directions. One kingdom now shows all the achievements of a modern civilization. The source of this modernity is the ability to write. Great cities have replaced villages and the formerly black people have become white. In the other kingdom, the traditional village life has been retained. Here culture is maintained by the spoken word. The king wisely rules his people, who have black skin like their forefathers. The differences awake covetousness in both kingdoms. But the recollection of their common origin prevents war and a peaceful exchange begins.
The illustrations show what is for Western eyes an exotic African ambiance, but at the same time their curved horizons, which hint at the globe, move the events into a universal context. (9+)

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In order to be able to decorate the last free space on his uniform with a medal, the „Great General" declares war on the „dear" General of „Over-There-Land". When his counterpart gives his „assent", they can begin. But the battle takes an unexpected turn when the members of the music corps, outraged by the cacophony of war, answer the enemies' bombardment with their musical instruments. As nobody can withstand the sound of music, everything ends in a jolly party and oaths of eternal friendship. In order to win the medal he wants, the furious, but powerless General looks for a new job as conductor. War is caricaturized as a laughable ritual whose apparently logical code is here peacefully deciphered and thus reduced to absurdity. Sabre-rattling militarism is exposed as a bogeyman through the subversive naivety of the musicians. The satirical text is illustrated with grotesquely exaggerated full-page colour pictures. The General is a puffed up dwarf; the soldiers wear saucepans for helmets and carry ridiculous weapons. (9+)
(Premio Apel·les Mestres 1987)

10
Domènech, Lluïsot (illus./text)
¡Quiero una medalla!
[I want a medal!]
Barcelona: Destino, 1988.
[36pp]
(Apeles Mestres)
ISBN 84-233-1629-7
Translations; Catalan
Militarism - Vanity - Glory

Paul Eluard (1895-1952) was a member of the French Resistance during the German occupation of France in World War II. His militant poetry was distributed on leaflets to millions of French people. The hymn »Liberté« spread by word of mouth. Eluard had to go underground.
This love poem to freedom is timeless and universal. It conjures up in a long litany-like enumeration the phenomena of the world that Man absorbs, alert and sensitive from childhood onwards. On all of these phenomena he writes the word „freedom" and thereby makes them its exponents. When „freedom" is written on everything nothing can be oppressed. The global view of the poet excludes no dimension and encompasses things in light and shadow. The illustrator lets his imagination run wild and interprets the verses with collages that at first glance seem austere. But upon closer observation a richness of innuendo unfolds that admits an array of practically inexhaustible meanings and brings Eluard's lyrical poetry to life. (15+)

12
Goiran, Claude (illus.)
Eluard, Paul (text)
Liberté
[Freedom]
Paris: Père Castor
Flammarion, 1997. [48pp]
ISBN 2-08-160409-4
Freedom

12

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11
Elzbieta (illus./text)
Flon-Flon & Musette
<Proper names>
(Go away, War!)
Paris: École des Loisirs, 1993. 32pp
(Pastel)
ISBN 2-211-01659-6
Translations: Danish, Dutch, English, German, Italian, Norwegian, Spanish, Swedish
Child - War

Two young rabbits play peacefully together and like each other so much that they want to get married later on. Suddenly and for the children incomprehensibly, war comes to the land. Flon-Flon and Musette find themselves in opposing camps and can no longer meet. On his return from the war Flon-Flon's wounded father is unable to explain to his son why wars start, but his mother assures Flon-Flon that children are not to blame. As children are capable of overcoming their parents' concept of the enemy, the young rabbit sets out to find his long-lost playmate; he squeezes through a hole in the barbed wire fences and is at last reunited with Musette. The Polish-born artist working with painted paper collage avoids pictures that are too brutal. Only once is a gloomy red-bathed battle scene with fallen rabbits to be seen, otherwise the war is merely hinted at through grey colours, stark, ruinous landscapes and windows covered with barbed wire. The conflict between the two parties is already hinted at in the introductory picture with children playing in a flowery meadow - the paper that represents the meadow is symbolically ripped to form a path. In the final picture the children are united in a winter landscape where the snow covers all differences. (5+)
(Prix de Critique 1994)

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UNICEF has collected letters, pictures and poems in schools and refugee camps within the framework of a relief programme for children who are victims of the civil war in former Yugoslavia. The resultant collection is very moving and at the same time makes one angry at the extent of the destruction and sorrow. The children, the weakest in any war, describe and paint how the towns and villages were destroyed, people thrown out of their houses, abused or killed and how they are personally affected: the loss of loved ones, the loss of their home, protection, trust. It is shocking to see what nightmares and anxieties

13
Ich träume vom Frieden.
Bilder vom Krieg von Kindern aus dem ehemaligen Jugoslawien
(I dream of peace. Images of war by children of former Yugoslavia)
München: Bertelsmann, 1994. 79pp
ISBN 3-570-12079-1
(Original U.S. ed.: New York: HarperCollins, 1994)
Translations: Danish, Dutch, French, German, Japanese, Norwegian, Spanish, Swedish
Child - Yugoslavia - Civil war

torment the children. The horror of war plagues them as well as the fear of experiencing certain things (for a second time). The last chapter shows their dreams and hopes for a healed and better world. Ten-year-old Roberto writes: „If I were president, all the tanks would be playgrounds for the children. All the children of the world would sleep in peace undisturbed by alarms and shooting". (10+)

14
Ingpen, Robert (illus.)
Scholes, Katherine (text)
Peacetimes
Melbourne: Hill of Content, 1989. [40pp]
ISBN 0-85572-188-X
Peace - Peaceableness - Human Rights - Peace education - Peace movement - Tolerance

„Peace means different things, to different people, in different places, at different times in their lives." This is how the author starts her book. This concept is not just defined as the simple absence of war or physical violence but made understandable through examples from everyday life. Peace is, amongst other things, when one has the material things and the help that one needs. The good things in life and the fulfillment of spiritual needs belong to these. Every day peace can be promoted or destroyed through human behaviour: How can one help to mediate conflicts? How can people deal with them? The inner peace of the individual also belongs within the broad spectrum of the author's concept.
Thus, this book offers, within a few pages, a broadly diversified catalogue of themes for children to discuss and think about.
Robert Ingpen's memorable, sensitive gouache paintings go well with the message of the text, be it friendship, security, readiness to negotiate, war-damage or peace demonstrations. (8+)

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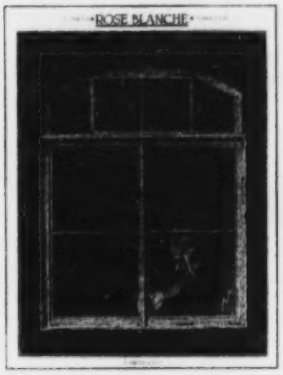

15
Innocenti, Roberto (illus. and idea)
Gallaz, Christophe (text)
Rose Blanche
<Proper name>
Neuchâtel: Editions Script, 1985. [28pp]
ISBN 2-8312-0001-6
Translations: Dutch, English, German, Italian, Spanish, Swedish

Child - World War II <1939-1945> - Persecution of the Jews - Concentration camp

Rose Blanche (the name is a reminder of the "Weisse Rose" resistance movement in Germany), lives in a small German town during the war. Soldiers march through the streets with lorries and tanks. Rose witnesses the capture of a boy, follows the car he is taken in and discovers a concentration camp on the outskirts of the town. Moved by compassion, she secretly brings food to the prisoners – mostly Jewish children. As the snow melts the German soldiers and the people of the town flee. Foreign soldiers shoot Rose by mistake outside the deserted camp.
The very realistic style of the renowned Italian illustrator makes the pictures, rendered in greys and dirty browns of war and hopelessness, an oppressive experience. The only glimmer of hope is the heroine with her colourful clothes. Full of suspense one follows her and is shaken by her death. The peaceful closing picture in which a spring landscape grows over the remains of the concentration camp implies that wounds may heal but can never be undone. (10+)

16
Jaguar (illus.)
Rocha, Ruth (text)
Dois idiotas sentados cada cual no seu barril ...
[Two idiots, each sitting on his barrel ...]
São Paulo: Ática, 1996.
[24pp] (Procurando firme)
ISBN 85-08-06149-8

[First ed. Rio de Janeiro: Nova Fronteira, 1983]
Translations: Catalan, Spanish
Military balance <motif> - Weapon - Danger - Destruction

Two men are perched next to each other on powder kegs, each with a burning candle in his hand. Although both fully recognize the explosiveness of the situation, they debate without result as to who should put his candle out first. The battle lines harden as more gunpowder is stacked against the barrels. Suddenly, one candle falls to the ground and the two „idiots" are blown up with a huge bang.
The story caricaturizes pictorially the dangers of the arms race. The proliferation of weapons, inability to compromise and blind insistence on one's own point of view allow conflicts to escalate and are in the end self-destructive. The text is graphically presented in the dramatic style of comics. The grotesquely exaggerated pictures in black, white and red show the two protagonists as childish comical figures, deaf to all reason. The colour red signals danger, aggression and destruction. The last page is completely black showing all that remains: nothing – only the night, black as pitch. (8+)

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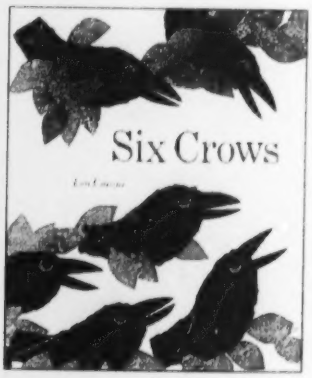
17
Kaya, Ismail (illus./text)
Divendal, Veronica (Dutch trans.)
Ermers, Robert (Arabic trans.)
De koning die alleen maar van paars hield = Sadece mor rengi seven kral
[The king who wanted only the colour violet]
's-Hertogenbosch: Aldus Uitg., 1991. [32pp]
Text in Dutch, Turkish and Arabic
ISBN 90-70545-20-9
Dictatorship - Oppression - Resistance - Freedom

A long time ago, there was once a king who loved violet most of all and therefore demanded that everything in his kingdom be violet-coloured. Everybody who possessed something in another colour was severely punished. The children went to violet schools, wore violet clothes and painted the most beautiful violet pictures. But the people wanted the colours back and so resistance against the king developed clandestinely. A storm brought plants of every different colour to the land. The king could not ward off the colours and left his kingdom together with his soldiers. From this day on the people were free.
In this picture book the oppression of a people by a dictator is explicitly portrayed. The illustrations lend the fabulous story an extra dimension. During the course of the story gloom gives way to colourfulness, which symbolizes the victory of the people. This trilingual book edited and illustrated by a Turkish artist can promote the development of a peaceful intercultural community. (4+)

USA



19
Lionni, Leo (illus./text)
Six crows. A fable
New York: Knopf, 1988. [32pp] (A Borzoi book)
ISBN 0-394-89572-X
Translations: Dutch, French, German, Japanese
Neighbours - Intolerance - Violence - Peace mediation

This animal fable deals with a quarrel and the return to a peaceful co-existence that is made possible through willingness to compromise. It is shown how egoism harms others as well as oneself.
A farmer does not tolerate any birds on his fields while the crows that have fed there for a long time attempt to chase away the new scarecrow. This in turn so shocks the farmer that he neglects his fields out of fear of attack. As the fields return to the wild and serve nobody anymore, White Owl sets out to bring peace. Cleverly, she persuades both sides of the necessity to talk to each other in order to understand the other's point of view and to search for a solution together.
The artist, Leo Lionni, was born in Amsterdam, grew up in Italy and now lives in the USA. He presents the events of the story in a direct manner with colourful, simple paper collages. The brief text and concise pictures harmonize perfectly to elucidate the conflict and its resolution. (4+)

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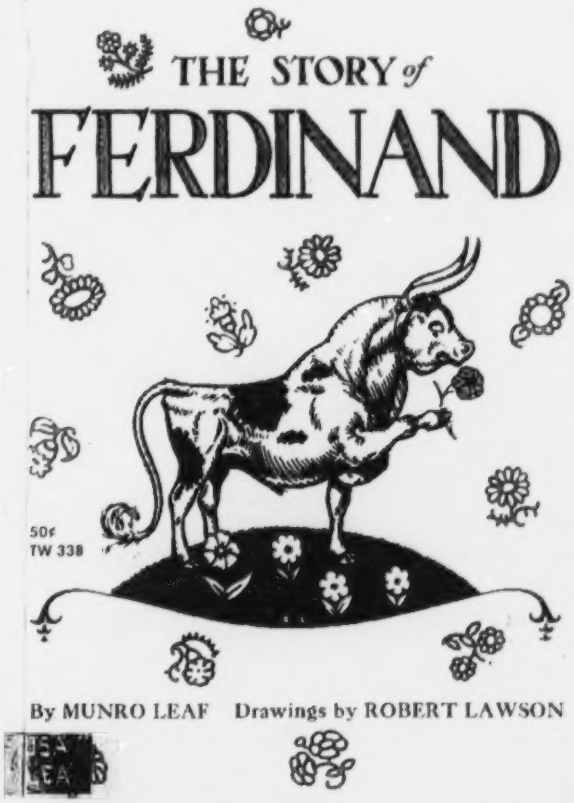

18
Lawson, Robert (illus.)
Leaf, Munro (text)
The story of Ferdinand
New York: Scholastic, 1962
(First ed. 1936).
[64pp] no ISBN
Translations: Danish, Dutch, French, German, Japanese, Norwegian, Polish, Slovenian, Spanish, Swedish, Spanish/English
Bullfight - Peaceableness - Non-aggression

Ferdinand, a young Spanish bull, is the peaceful and undemanding hero of this world classic that was made into a film in 1938 by Walt Disney. Ferdinand loves life and the flowers in the meadows much more than the rough and tumble with the other bulls whom he shares the meadow with.
Nevertheless, one day he is chosen for a big bullfight in Madrid. He was particularly chosen because he was stung by a bumble-bee whilst sitting on a hummock and angrily charged around. But in the arena, this supposedly dangerous animal only pays attention to the scent of the flowers in the ladies' hair.
Nothing can persuade Ferdinand to behave like a „real" bull.
The bullfight stands as a metaphor for a war-like, deadly ritual between two adversaries. The brutality and senselessness of the spectacle are in stark contrast to the non-violent and happy Ferdinand who takes the liberty to decide against violence and not to fight.
The masterful black-and-white ink-pen drawings of Robert Lawson, which are humorous and lightly caricaturing, supplement the simple story. In particular, the portrayal of the peaceful bull, with his graceful posture and his expression that signal he would not hurt a fly, awakens unbounded sympathy for this unheroic hero. The story of Ferdinand has been accepted, since its appearance in 1936 (the year that the Spanish Civil War broke out), as the first anti-war book in modern children's literature. Although, or perhaps because the book is at first glance apolitical, it has frequently been accused of being „subversive". (8+)

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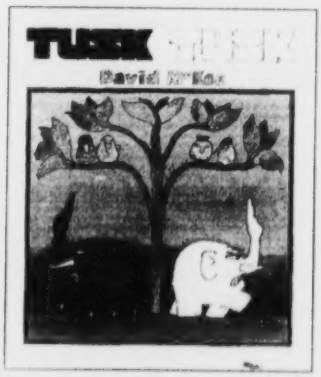
20
Maruki, Toshi (illus./text)
Hiroshima no pika
(Hiroshima no pika)
Tokyo: Komine shoten, [1]1983 ([1]1980). [48pp]
ISBN 4-338-02201-9
Translations: Chinese, Danish, Dutch, English, French, German, Italian, Norwegian, Spanish, Welsh

Girl - Hiroshima - World War II <1939-1945> - Dropping of the atom bomb - Radiation injuries

There were 460,000 people exposed to radiation when the atomic bomb exploded over Hiroshima on August, 6th 1945. A third of them died within the first three months. The survivors and the following generations still suffer from the after-effects and psychological trauma.
The prize-winning artist Toshi Maruki and her husband are well known for their campaigns against war, nuclear weapons and environmental damage. She depicts the personal experience of a mother from Hiroshima whose husband died in the explosion and whose daughter has remained physically and mentally a seven-year-old child since that time. The portrayal of the victims in flames and destruction is deeply shocking, but also breathtakingly beautiful because the dignity of man is so powerfully expressed. Furthermore the words of the mother - "the atom bomb would not have fallen if man had not dropped it" - warn against inhumanity and the arrogance of mankind. (7+)
(3rd Nippon Prize for Picture Books [Grand Prix] 1980; Mildred Batchelder Award 1983)

Great Britain



21
MacKee, David (illus./text)
Tusk Tusk
London: Andersen Press, 1978. [28pp]
ISBN 0-905478-27-4
Translations: Dutch, French, German, Italian, Spanish, Swedish

War - Racism <motif> - Skin colour - Differentness - Tolerance

This picture book tells how groundless hatred between black and white elephants leads to a deadly war. Only a few peace-loving elephants survive, withdrawn into the depths of the jungle from which grey elephants emerge generations later. They are the (colourful) evidence of peace between black and white. However, the closing sentence makes one wonder how long this peace will last: the elephants eye each other suspiciously because some have small ears and others have big ears. The English artist shows a cheerful, colourful world in which the elephants appear as alien elements. Only they take their differences, which undoubtedly exist but are artificial and irrelevant, as an excuse for violence. Even the elephants that did not participate in the war cannot prevent their descendants from developing new, equally absurd prejudices. Despite its sceptical ending the story pleads, with its onomatopoeic title and the dedication line "Vive la différence", that living creatures be judged neither by the colour of their skin nor by the size of their ears. (5+)

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Two stubborn and rather dense monsters live on opposite sides of a mountain. They cannot see each other, only hear one another. At nightfall one monster asserts that the day is going while the other firmly maintains that the night is coming. Narrowmindedly and with know-all attitudes they insist on their points of view using coarse words. The quarreling becomes worse and develops into stone throwing until the mountain, which is the cause of their different perspectives, collapses with a roar. Now each must accept that the other is also right. Very clearly this story shows the danger of a limited horizon, in the truest sense of the words, especially when there is no readiness to look beyond the end of one's nose. The simple, sparsely told story is accompanied by equally unpretentious illustrations using only the primary colours. The drawings depict only the absolute necessary - the two protagonists and the mountain - and this way show unmistakably the core of the story. (3+)

22
MacKee, David (illus./text)
Two monsters
London: Andersen Press; Melbourne: Hutchinson, 1985. [28pp] ISBN 0-86264-122-5
Translations: Danish, Dutch, French, German, Spanish, Swedish
Neighbours - Quarrel - Dogmatism - Violence - Reconciliation

23
MacNaughton, Colin (illus./text)
Have you seen who's just moved in next door to us?
London: Walker, 1991. [32pp] ISBN 0-7445-1949-7
Translations: Danish, French, German

Neighbours - Strangeness - Differentness - Xenophobia - Angst - Intolerance

In a long street, door to door, there live monsters, vampires and other bizarre creatures that we know from books, film and TV. A rumour runs like wildfire through the community spreading fear and horror: strangers that are really „different" have moved in. At the end the surprised reader sees that these supposedly unnatural bizarre neighbours are just a perfectly normal family with mother, father and children. The double page watercolours show this topsyturvy world in plentiful detail that presents the full spectrum of being „different". It becomes very obvious how relative the label of „normality" is. The humorous pictures boldly show the widespread fearful aversion to the unknown and make it clear that every person can be a foreigner and that tolerance is the pre-requisite for an unprejudiced co-existence. (6+)

19

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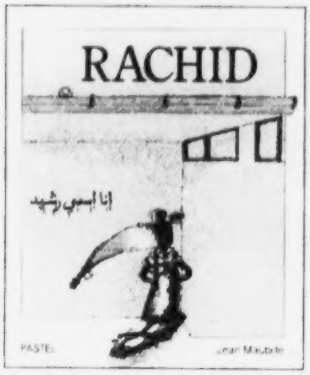

24
Maubille, Jean (illus./text)
Rachid
<Proper name>
Paris: École des Loisirs, 1992.
[28pp] (Pastel)
ISBN 2-211-05807-8
Translations: Dutch

Foreign child - Immigrant - Exclusion - Racism - Prejudice - Tolerance

The experiences of a young rat as he starts at a new school are used to reflect upon the difficulties of tolerance and integration. The children do not behave aggressively towards their new classmate with the Arabic name, but he is treated with a certain lack of understanding because of his idiosyncrasies – his broken speech, his neckerchief, and his unusual looking break-time snacks. Rachid, in turn, immediately adapts to his role as an outsider and isolates himself even though he is offered a place in the group.

A bridge is built only when a common interest is discovered, in this case the colourful marbles that tumble out of his satchel.
The illustrator attempts to get away from the naturalistic triviality that is usual in such "problem books" by depicting the rats in a deliberately angular way and in loud colour. Through the choice of animals as protagonists he cleverly avoids having to show differences in character and outward appearance. The comic-like, laconic brevity of this picture book will also enable smaller children to understand the problems. (8+)

The protagonists, two dogs, are typical city children. They live shut in a playroom. When they get bored they watch television. They have no experiences of their own. So the black dog, Teuteu, decides to throw everything he can from the balcony onto the street below. What fun when something lands on the head of a passerby! Teuteu feels splendid and powerful when he does this. Zeuzeu, the peace-loving white dog, opposes this aggressive game, arguing that perhaps their mother might go along the street and be injured. Teuteu understands that this is how it is in war, which one can see

25
Mets, Alan (illus./text)
Teuteu et Zeuzeu
<Proper names>
Paris: École des Loisirs,
1992. 37pp
ISBN 2-211-03020-3
Play - War toy - Aggression - Destruction - Peaceableness

on television and where innocent bystanders are also hit. Zeuzeu convinces Teuteu with his argument and this leads the two of them even one step further. They throw their toys of war in the rubbish bin.
The picture book appeals to a child's taste for the loud and fantastic with strong colours and grotesquely exaggerated scenes. The educational intention to free children's games from destructive aggression, is clothed in brightly coloured pictures, and ends in a funny, peaceable and turbulent closing scene. (5+)

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A happy frog sits on a stone with a white flower in his hands. A mouse comes out of the ground with her sunshade and is equally happy - until she notices the frog with the flower. She wants to have it and attacks the surprised frog. She snatches the flower from the frog and occupies the nice stone. Then the frog's people come and chase the mouse away. The frogs use her sunshade as a flower basket. Then the mouse fetches her cannon. War begins. Ever heavier, ever more ingenious, ever more destructive weapons are introduced. The frogs and the mice shoot their little green world to pieces. All that remains is black and burnt. In the end, the mouse with the withered flower and the frog with the tattered sunshade in their hands mourn for the happy lives that they have lost. The large format double page colour illustrations by the Russian picture book artist, Nikolaj Popov, work well without any text. They are impressive and psychologically detailed as well as ironic and laced with sadness. From an apparently harmless beginning through to the final chaos of destruction they make the beholder a witness to existential stupidity. (6+)

31
Popov, Nikolaj (illus.)
Warum?
(Why?)
Gossau (et al.): Neugebauer, 1995. [40pp]
ISBN 3-85195-539-0
Translations: Catalan, Danish, Dutch, English, French, Spanish
Envy - Hostility - War - Destruction

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26
Mobio, Claire (illus.)
Keïta, Fatou (text)
Le petit garçon bleu
(Little Blue Boy)
Abidjan: Nouvelles Ed. Ivoiriennes, 1997. 23pp
no ISBN
(Engl. parallel ed. by same publisher)

Skin colour - Variety - Exclusion - Racism - Tolerance - Acceptance

A boy is born in a village in the heart of Africa. Because he is blue from head to toe his parents raise him in shame and obscurity. But being bright and curious he is able to run away. There is great astonishment on both sides when he encounters the other children from the village. He answers their ridicule of his strange appearance with a battery of keen questions about the significance of colour. The children seem to him like the chocolates that an uncle from far away has sent him. They are not at all uniformly chocolate brown. There are many nuances. And why is their dog spotted and his white? Why is the bird coloured? They have no answers but they would like to try the chocolates! They acquire a taste for his company and happily enrich their games through his colourful imagination. Just as the optimistic story entices the reader to enjoy the colourful differences of life, so the illustrations revel in brilliant colours, providing a cheerful folksy background. (6+)

Japan

27
Nishimura, Shigeo (illus.)
Nasu, Masamoto (text)
Ede yomu Hiroshima no gembaku
[Hiroshima. A tragedy never to be repeated]
Tokyo: Fukuinkan shoten, 1995. 84pp
ISBN 4-8340-1265-4
Translations: English
Hiroshima - World War II <1939-1945> - Dropping of the atom bomb - Radiation injuries - Atomic weapons - Peace movement

Whoever comes across this book cannot fail to be impressed by the way in which picture and text work together and hence wish to learn more about this event. The text delivers information about World War II, the atom bomb, radiation damage, worldwide proliferation of nuclear weapons since Hiroshima, current use of atomic power as well as antinuclear and peace movements. The combined complexity of the themes is thoroughly developed with pictures, tables and graphics and is easily understandable. Along with the very clear text, the illustrator reproduces life in the old castle town of Hiroshima, before, during and after the dropping of the bomb, in carefully researched, detailed, authentic full-page pictures. Through all the pictures there floats the soul of an atom-bomb victim that leads the reader to the sites of this ordeal in the city of Hiroshima. (9+)
(43rd Sankei Award for Children's Books & Publications 1996)

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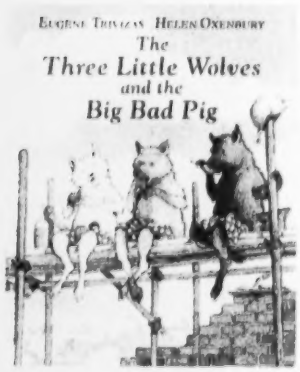
The story is unusual but not implausible. A tank, symbol of death and destruction, is employed for the rebuilding of a war-torn African village. It pulls the plough, tows a trailer with fruit from the fields and drives the irrigation pump. Its beneficial effects unfold from page to page in the pictures. The soil, tormented by mines and bombs, becomes once again a flowering field. The transformation of the death machine into an instrument of peace is made obvious in a humorous way when the gun barrel is used as a washing-line for coloured cloths. However, the tank remains a tank and in the end is taken away by the departing soldiers.

28
Nomo, Vincent (illus./text)
Le vieux char
[The old tank]
Yaoundé: Éd. AKOMA MBA, 1996. 24pp
no ISBN
Africa - Village - War - Destruction - Reconstruction - Tank

The villagers can only hope that it will never again be used in war. The naive illustrations in light-hued colours and accurate in technical detail, maintain a balance between reality and Utopia. They lend the people an aura of lightheartedness that lessens their vulnerability in the face of the monstrous machine and strengthens the pacifist message. (6+)

USA



29
Oxenbury, Helen (illus.)
Trivizas, Eugene (text)
The three little wolves and the big bad pig
New York: McElderry [et al.], 1993. [32pp]
ISBN 0-689-50569-8
(Engl. parallel ed. London: Heinemann, 1993)
Translations: Danish, Dutch, Finnish, French, German, Japanese, Spanish, Swedish
Violence - Peaceableness - Hospitality - Reconciliation

This original re-working of the English fairy tale of the three little pigs departs from the older version where counter-violence helps to gain victory over evil. Here the pig is the villain who destroys the houses of the peaceful wolves again and again for no reason at all. Each time the wolves build a stronger, apparently impregnable fortress, it awakes an evermore brutal, destructive potential in the pig. In the end the pig is by chance disarmed. He is appeased by the inviting scent of the new house built completely from flowers. The message is clear: a real enduring peace cannot be secured through militant defence strategies. The English illustrator perfectly captures the meaning of the story in her pictures. The realistically drawn animals walk on hind legs and have very human facial expressions. The idyllic closing picture hints at a peaceful shared future. (4+)

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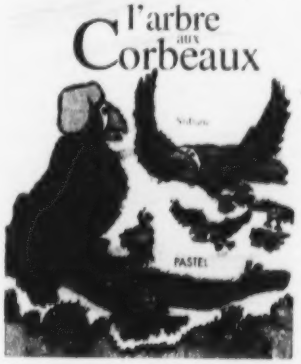
A flock of ravens has been peacefully living in an old tree for generations. One day one of them discovers some red shreds of cloth, in which he dresses himself as king. A little later, another raven finds a yellow rag that also turns him into a king. This means war! The rival kings and their followers plunge into a fratricidal battle. Eventually one party sets fire to the tree in order to wipe out their opponents. As their previously communal dwelling burns like a torch the ravens realize what they are destroying. The combatants put out the fire with their combined strength. Peace returns. The shreds of red and yellow material are left hanging in the tree as a reminder and an obligation. The plot is outlined in brief texts which leave the pictures to tell the message of story. The aggressiveness of the explosive-like escalation of the expressive colours and forms used in the illustrations clearly shows the destructive power of fratricidal war. (5+)

34
Stibane (illus./text)
L'arbre aux corbeaux
[The tree of ravens]
Paris: École des Loisirs, 1995.
[36pp] (Pastel)
ISBN 2-211-02965-5
Power struggle - Envy - Ambition - Fratricidal war - Memorial



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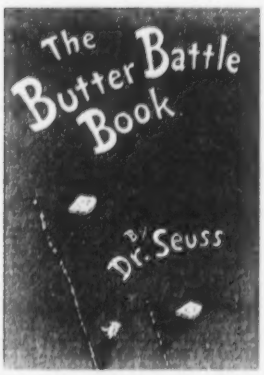
Peace is broken in a small village. The father of the storyteller favours a poet as candidate for the presidential elections, whereas the priest prefers a general and polemicizes against the father from the pulpit and in the church magazine, which has a monopoly in the village. In order to prevent further attacks against his father, the narrator collects all the letter "A"s from the printers. But his father forces him to return them to the priest in person, who is, in turn, so impressed that he is reconciled with his opponent and stops the insults.
In this story, freedom of expression and of the press are uncompromisingly defended because, as manifestations of tolerance and mutual respect, they make peaceful co-existence possible and hinder violence. The youth's experiences are shown in the finely sketched drawings with underlying colours. He perceives the priest as a fanatical preacher in the style of a political caricature. When frightened, he imagines himself chased by apocalyptic riders. The beauty, power and danger of the printed word are embodied by a giant lizard built from countless "A"s. (10+)

30
Peli (illus.)
Canal Ramírez, Gonzalo (text)
Ramos, Germán (adapt.)
El robo de las aes
[The theft of the "A"s]
Caracas: Ediciones Ekaré, Banco del Libro, 1983. [48pp]
ISBN 84-8351-031-6
Freedom of speech - Freedom of the press - Tolerance

USA



32
Seuss, ... <Doctor> (illus./text)
The butter battle book
New York: Random House, 1984. [48pp]
ISBN 0-394-86580-4
(Engl. parallel ed. London: Collins, 1984)

Neighbours - Strangeness - Concept of the enemy - Intolerance - Armament - War

Seuss paints and tells the story of an escalating conflict between two peoples from the point of view of a simple, obedient front-line soldier. The neighbours are enemies because in one land the people butter their bread on the topside, while in the other land they butter their bread on the underside. They instill their children with their abstruse prejudices and engage in an arms race with ever more crazy weapons. The story ends with the threatened deployment of the last, all-destroying weapon - a small inconspicuous ball. Whether everything leads to catastrophe because nobody listens to reason or accepts any arbitration or whether the vicious circle can be broken is left for the reader to decide. In certain ways this story reflects the world's situation at the time of the Cold War with its ideological debates and attempts to gain advantage through superiority of arms. With grotesque exaggerations Seuss elucidates the dubious nature of a security policy based on weapons. (10+)

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The red general and the blue general indoctrinate their respective armies: the so-called enemies are imputed to have horns on their foreheads or to have poison-spraying elephant's trunks. It comes to battle and both sides want to win. The cannons begin to thunder. This causes the generals to fall from their horses. The horses run to the river to drink. One is a stallion and the other is a mare and they are immediately attracted to one another. In order to get the precious animals out of the river, the soldiers from both sides must take off their uniforms. Then the good people, naked as the day they were born, recognize their enemies as fellow human beings. So the soldiers are united and the war comes to an end. The generals lose their jobs and are allowed to become a woodcutter and a swineherd in the newly founded village. As soon as a new enemy army comes close, the whole village welcomes them with the phrase "Hello, dear enemy!".
The sarcastically caricaturizing but nevertheless delicate and richly detailed illustrations go very well with the text. (8+)

33
Steineke, Inge (illus.)
Pausewang, Gudrun (text)
Guten Tag, lieber Feind!
[Hello, dear enemy!]
Köln: Middelhauve, 1986. [28pp]
(Middelhauve-Bilderbuch)
ISBN 3-7876-9209-6
Translations: Danish
Prejudice - War - Military - Reconciliation

When Rat pitches camp on the edge of the wood, Frog's friends react in a well-known way: "If you ask me he looks like a filthy, dirty rat" or "You have to watch out for rats, they steal things". However, Frog wants to form his own opinion. So they become friends and Rat proves to be an interesting and helpful neighbour. Although Pig and Duck have a lot of prejudices, they are also impressed by Rat's qualities, especially because he is a good story-teller. When Rat decides that he wants to move on, the others want nothing more than that he will stay with them.
Frog, an endearing character, whose adventures are at the same time fun and challenging, is an example to all of us. Like a mirror, the story shows us our reaction to strangers. The book is a combination of naive drawings in brilliant colours and a simple but memorable story. Friendly and humorous in word and image, the message gets through to the reader. (4+)

36
Velthuijs, Max (illus./text)
Kikker en de vreemdeling
(Frog and the stranger)
Amsterdam: Leopold, 1993. [26pp]
ISBN 90-258-4766-8
Translations: Danish, English, Finnish, French, German, Norwegian, Spanish, Swedish
Racism - Xenophobia - Prejudice - Tolerance

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35
Trier, Walter (illus.)
Kästner, Erich (text)
Die Konferenz der Tiere.
Nach einer Idee von Jella Lepman
(The animals' conference)
[From an idea by Jella Lepman]
Zürich: Atrium, 1998. 64pp
ISBN 3-85535-991-1
(Original ed. Zürich:
Europa-Verl., 1949)
Translations: Basque, Dutch,
English, French, Hungarian, Italian,
Japanese, Spanish, Swedish
Pacifism - Militarism

Inspired by Jella Lepman, written by Erich Kästner and illustrated by Walter Trier, this picture book belongs among the children's classics about peace. Written in the aftermath of World War II (the book was first published in 1949), this book tells of how the animals, for the sake of the children, want to force humans to make progress in their hitherto fruitless peace conferences. They too call a conference into being that has extremely effective results: the animals break up one of the useless conferences in Cape Town and through unusual measures compel the delegates to sign a resolution for world peace.
Kästner is the guarantee that the theme of peace is not too dryly dealt with; his text is full of humour and irony, but he also knows how to appeal to the feelings of his readers. Walter Trier has, in his last picture book, achieved one of his greatest performances. Page after page is filled with colourful pictures of lively scenes. Never caustic, his caricatures of animals and humans ensure that the relatively extensive text is always entertaining. They congenially match Kästner's typically dry humour. (6+)

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37
Wilson, Sharon (illus.)
Batezat Sisulu, Elinor (text)
The day Gogo went to vote
Cape Town: Tafelberg Publ., 1997. [32pp]
ISBN 0-624-03548-4
(First ed. New York: Little, Brown and Company, 1996)

South Africa - Apartheid - Elections - Civil rights

At the end of apartheid, the black citizens of South Africa could vote equally and freely on April 27th, 1994 for the first time in the long, conflict-ridden history of their country. This historic event is witnessed in the book through the eyes of eight-year-old Thembi. She accompanies her hundred-year-old great-grandmother Gogo to the polling station and experiences at first-hand the meaning and solemnity of this day. Symbolic of many South Africans, the old woman is portrayed as a determined citizen who will let nothing prevent her from exercising her hard-won right to vote. The expressive faces and the obviously exuberant joy of the protagonists allow the reader and observer to experience the happiness of the people. The book is an optimistic plea for the protection of democratic rights and equality. Through these the hope for a peaceful and violence-free future in freedom can be realized. (8+)

Italy

39
Zahradka, Mirek (illus.)
Lavatelli, Anna (text)
Il cannone Bum!
[The cannon Boom!]
Casale Monferrato: Piemme Junior, 1995. [60pp]
(Il battello a vapore / Serie bianca; 13)
ISBN 88-384-3413-1

Armament - Disarmament - Pacifism

The story is a fantasy in which a lethal weapon changes itself into a peaceful object and in this form serves mankind. Boom the cannon is scrapped and mothballed when the war comes to an end. At the beginning of the story Boom is still famous, but soon forgotten. A long time passes before the director of a circus discovers the cannon and gives it a useful new job. To the joy of the audience, it no longer uses lethal ammunition but instead shoots a human cannonball who performs breathtaking acrobatics as he flies across the circus ring. The story retells Man's age-old desire to turn swords into ploughshares. In the circus - a peaceful alternative to war and destruction - the cannon is changed into a bringer of happiness.
The Czech illustrator, who lives in Italy, expresses the message of the story in the warm pastel tones of his watercolour illustrations. They supplement the text through their humorous details. (6+)

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SADAKO

Eleanor Coerr · Ed Young

38
Young, Ed (illus.)
Coerr, Eleanor (text)
Sadako
<Proper name>
Hunters Hill, NSW:
Hamilton, 1995. [48pp]
ISBN 0-947241-65-5
(First ed. New York: Putnam's, 1977. Illus. by Marianne Yamaguchi)
Translations: Dutch, German, Norwegian, Swedish
Child - Hiroshima - Atom bomb - Leukemia - Death - Memorial - Peace

Sadako was two years old when the bomb fell on Hiroshima. Ten years later she dies of leukemia. This authentic and at the same time exemplary tale describes a typical fate of children in Hiroshima, but in this case the accompanying circumstances are so exceptional that a statue is later erected in memory of the events. Because in a Japanese legend the crane is granted a lifetime of a thousand years and therefore a thousand folded paper cranes can make a sick person well again, Sadako starts to fold such birds. After her death her school friends complete her work, so that she can be laid in her grave with a chain of a thousand paper cranes. Three years later a statue of Sadako with a golden crane in her outstretched arms is erected on the Paradise Mountain of Hiroshima, which children decorate every year on Peace Day with garlands made from thousands of folded paper cranes. The statue embodies the wish for peace of all children of this world. The illustrations by the Chinese-born American artist play an important part in the interpretation of this story. The coloured pastel drawings on softly textured paper gently bring out the universality of the figures. The illustrator plays with reflected light on their faces. The pictures illuminate the story unsentimentally while still capturing its emotional depth. The sympathy of the family, friend, doctors and nurses is discretely shown. The death of Sadako appears as a liberating event: the angular paper birds transform into an unending flock of real cranes. The transfiguring final picture of the statue of Sadako is meant equally as a message and a vision. Sadako is elevated to a harbinger of peace who has overcome the trauma of Hiroshima. (10+)

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The farmer family on the right riverbank loathes the family living on the left bank, and vice versa. Each is jealous of the alleged advantages of the other. Thus, those living on the right bank want to live on the left bank, whereas those on the left bank think that life on the right bank is better. When the farmers see each other while working in the fields they throw rocks at each other in their rage. When the farmers' wives see each other from afar they begin to insult one another. The children of each side are free of the feelings and covetousness of their parents. They use the rocks thrown by their fathers as stepping-stones to cross the river and get on famously with each other. That brings the parents to their senses: they don't want to take away the children's pleasure and in reconciliation build a bridge over the river.
The rustic form and colour of the earthy pictures indicate the deep-rooted nature of the conflict but also the friendliness and gaiety of the celebration of reconciliation at the end. (6+)

40
Zavřel, Štěpán (illus.)
Bolliger, Max (text)
Die Kinderbrücke
(The children's bridge)
Zürich: Bohem Press, 1979,
[24pp] ISBN 3-85581-143-1
Translations: Danish, Dutch, English, Finnish, French, Italian, Ladin, Swedish
Neighbours - Envy - Hostility - Child - Bridge - Reconciliation

41
Žviliuvienė, Irena (illus.)
Nevins, Joel (text)
Šidiškis, Kęstutis
(Lithuanian trans.)
On Heartfire Mountain - Ant Ugnies Kalno
Vilnius: Vyturys, 1988. 28pp
no ISBN

Neighbours - Hostility - War - Child - Peace mediation

This literary fairy-tale from the largely unknown U.S. author, Joel Nevins, has, so far as we can tell, only appeared in Lithuania as a dual-language edition with very expressive illustrations by the famous Lithuanian artist, Irena Žviliuvienė.
The monster Zog lives on Heartfire Mountain and stirs up hatred between the inhabitants of the nearby villages Po and Lis. He fans the flames of hatred and prejudice by telling the people of one village horror stories about the people in the other and in this way induces fear and terror amongst them. The little girl Sydney Rose from Po overcomes her fears and thus defeats the monster, that has only become so big and powerful because the people dreaded him. Together with Christopher Finn from Lis and other children from the two villages, she is able to prevent further bloodshed and to free the inhabitants from their prejudices and their fears. (9+)

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Hello, dear enemy!
Picture Books for Peace and Tolerance
An International Selection

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As this is a selection of picture books, the titles are arranged alphabetically by illustrator, but due to the graphical design of the catalogue, in some cases their placement is not strictly numerical.
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IBBY – International Board on Books for Young People – was brought to life in 1953 on the initiative of Jella Lepman, the founder of the International Youth Library. Some sixty National Sections are members of this worldwide non-profit organization. They are united in promoting children's and young people's literature in their respective countries.

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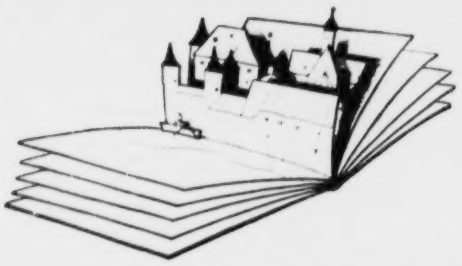

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